UNIVERSITY OF TORONTO
THOMAS FISHER RARE BOOK LIBRARY

Notes on an Exhibition of Books from the Fisher Collection

OPENED APRIL 13, 1973

UNIVERSITY OF TORONTO

Dedication Ceremonies

for

The Thomas Fisher Rare Book Library

April 13, 1973

The President of the University of Toronto

invites you to attend

the dedication ceremonies for the

Thomas Fisher Rare Book Library

on Friday, the thirteenth of April, 1973

Dedication at four o'clock in the afternoon

to be followed by the opening of

an exhibition of the Fisher Collection

Entrance at St. George Street just north of Harbord

Programme of dedication ceremonies for the

Thomas Fisher Rare Book Library

April 13, 1973

Opening remarks President John Evans

Prayer of Dedication Provost George Ignatieff of Trinity College

Presentation of key

Opening of an exhibition of the Fisher Collection by Dr. Sidney Fisher

RECEPTION

The Chief Librarian of the University of Toronto
is pleased to announce the opening of
an exhibition of *The Fisher Collection*
to mark the dedication ceremonies for the
Thomas Fisher Rare Book Library
April 13, 1973

The exhibition will be open Monday to Friday,
9 a.m. to 5 p.m., till May 31

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WILLIAM SHAKESPEARE

The Man and his works

An exhibition of books from the Fisher Collection.

Case 1

"He was a Man take him for all in all I shall not look upon his like again." HAMLET I. 2.

William Shakespeare, 1564–1616. The Comedies, Histories and Tragedies. London, printed by Isaac Jaggard and Ed. Blount, 1623.

The First Folio was the first collected edition of Shakespeare's plays. Published some seven years after the poet's death its printing was overseen by John Heminge and Henry Condell, two fellow actors of Shakespeare in the Chamberlain's-King's Company.

The book is divided into sections (Comedies, Histories, Tragedies) and contains thirty-six plays of which eighteen had already been published in quarto editions; of the remaining plays sixteen were registered for the first time on the 8th November 1623, while *King John* and *The Taming of the Shrew* remained unregistered, probably because earlier plays with similar titles (which are possible sources of Shakespeare's work) had previously been registered.

William Jaggard, printer at the sign of the Half-Eagle and Key in the Barbican, was Shakespeare's publisher for the poems in *The Passionate Pilgrim* in 1599. Jaggard and his son Isaac conceived the idea of printing a collected edition of Shakespeare's plays as early as 1619 when, in association with Thomas Pavier, a series of quartos, some with false imprints dated 1600 and 1608, were published. These editions resulted in a protest by the King's Men and the Stationers' Company was reproached for allowing the printing of the plays without the Company's consent.

William Jaggard had become ill but Isaac, together with Edward Blount, continued the firm with Smethwick and Asley, who had some rights in the Shakespeare quartos, as junior partners. Printing of the "First Folio", under the direction of the players, probably began in April 1621 but was interrupted between October 1621 and late 1622; the edition finally went on sale late in 1623.

The book sold at a price of about £1 and about 1,000 copies are thought to have been printed, of which some two hundred are known to survive.

The portrait of Shakespeare in the First Folio is one of two representations of the poet that were made shortly after his death, the other being that made for the bust in Stratford Church. Martin Droueshout, a Flemish engraver, was only fifteen when Shakespeare died and presumably he worked from an earlier portrait when he was commissioned to produce the engraving for the 1623 folio. The earlier portrait may have been a simple line drawing to which Droueshout added the shading and dress and three states exist in copies of the folio, each with variations in the shading. The last state, with harder lines and darker jaw shadows, is the most common.

Claims of authenticity have been advanced for many portraits of Shakespeare in the last two hundred years, as originals either for the Droueshout portrait, or the Gheervart Janssen bust and several of the many books that have been written on the subject are to be found in the Fisher collection, among them those by James Boaden, Thomas Kay and J. Parker Norris.

The works of Mr. William Shakespeare revised and corrected with an account of the life and writings of the Author by N[icholas] Rowe. London, J. Tonson, 1709.

Nicholas Rowe's edition of Shakespeare's works was the first collected edition to appear after the Fourth Folio of 1685 and it was not until this time that any real attempt at an account of the poet's biography had been made. Rowe used as his sources only current legends and information given him by Thomas Betterton who had visited Warwickshire in search of details about Shakespeare and his life.

The biographical information we possess today is gleaned from a variety of sources including Ben Jonson, Thomas Fuller and William Drummond of Hawthornden as well as the official records of the Stationers Company, Stratford parish records, wills and property deeds.

Thomas Fuller. The History of the Worthies of England. London, J.G., W.L. and W.G., 1662.

The first edition of Bishop Fuller's work on English Worthies contains the earliest account we have of Shakespeare's life, including a description of the combat of wits between Jonson and Shakespeare that compares Jonson with a slow and solid Spanish galleon and Shakespeare with a light, quick turning English Man O'War.

Benjamin Jonson. Timber, or Discoveries. London, 1641.

This work contains Jonson's famous remarks on Shakespeare "I remember the Players have often mentioned it as an honour to Shakespeare that in his writing (whatso'ever he penned) he never blotted out line. My answer hath been would he had blotted out a thousand ... and to justice mine owne candour (for I lov'd the man and doe honour his memory ... as much as any) He was indeed honest, and of an open and free nature, had an excellent phantasie, brave notions and gentle expressions wherin he flowed with that facility that sometime it was necessary he should be stop'd..."

The Booke of Sir Thomas More. Harley MS 7368. Facsimile of folio 9.

The manuscript of this play, written about 1593, contains the hands of five different authors, the fourth of which (D) is believed to be that of William Shakespeare. If this scholarly conjecture is true these four pages are the only holograph manuscript, other than the six acknowledged Shakespeare signatures, that remains from the poet.

John Milton. Poems on several occasions. London, T. Dring, 1673.

The first of Milton's poems to be published was *An Epitaph on the admir-*

able Dramaticke Poet, W. Shakespeare which appeared in the prefatory matter of the Second Folio, 1632. In the *Poems*, published in 1645, appeared *On Shakespeare 1630* which was later published in both the third and fourth editions of the Shakespeare Folio.

Case 2 Elizabethan England and the Contemporary World.

"This England never did, nor never shall, lie at the proud foot of a conqueror". KING JOHN V. 7.

John Norden. Speculum Britanniae. The first part. A description of Middlesex. [n.p.] 1598.

Norden projected a work in which he would describe the whole of Britain; Middlesex and Hertfordshire were, however, the only parts published, although five other parts exist in manuscript. The map of London displayed shows the city as Shakespeare would have known it as a young man. On the south bank may be seen the Rose theatre but the Globe was not built until 1599 and so does not appear.

Sir Thomas Elyot. The Boke named the Governour, London, [n.p.], 1557.

First published in 1531 this book was one of the first written in recognizeably modern English prose and it went through many editions before 1600. It is a treatise on moral philosophy laying down the principles on which the education of those destined to govern should be based. The discourse on scholarship, politics, sports and social virtues owe a debt to Erasmus and to Castiglione and Patrizzi and its influence on Shakespeare's contemporary world was wide. It remained a textbook for behaviour for generations and had a permanent effect on the writing of English prose.

Roger Ascham. The schoolmaster, or a plain and perfect way of teaching children ... the Latin tongue. London, for B. Tooke, 1711.

The writing of *The Scholemaster* was initiated in 1553 by a debate over dinner between Sir William Cecil and Ascham concerning the use of flogging in schools. Ascham, who had been tutor to Princess Elizabeth in 1547, wrote this book not as a general treatise on education but as a plain way to teach the Latin language, advocating gentle persuasion rather than force. These ideas were not new in England, but the humane spirit in which the book is written and its lively defence of the vernacular gave it a lasting influence over English education, as may be seen by its frequent editions up to the time of the copy on display.

Ralph Brooke. A catalogue and succession of the Kings, princes, dukes ... London, Jaggard, 1619.

The study of heraldry and arms was an integral part of the education of the landed classes of Tudor England, and Shakespeare himself acquired a coat of arms for his father in 1599.

Brooke, one of the four members of the College of Heralds, caused some controversy among his contemporaries by the publication of this work.

Besides the fine and coloured edition on display the Fisher collection contains an uncoloured version and a copy of Augustine Vincent's *Errours of Brooke* which was published in 1622.

John Gerarde. The Herball, or generall historie of plantes. London, J. Norton, 1597.

This is one of the most celebrated botanical works ever written and was well known in Elizabethan England where herb lore was an important part of every housewife's knowledge. Shakespeare's plays have many references to the properties of plants and flowers, the most famous being those of Perdita in *The Winters Tale* and Ophelia in *Hamlet.*

Robert Burton. The Anatomy of Melancholy. London, for P. Parker, 1676.

The condition of Melancholy which is considered in several of Shakespeare's characters, particularly Jacques and Hamlet, was a popular concept in Tudor England and Burton's book brought together a wide variety of general information and medical conjecture. The book was first published in 1621 and its popularity resulted in eight editions by 1676. The "melancholic nature" was considered by many Europeans to be a peculiarly English trait.

Case 3

"Souls of poets dead and gone
What Elysium have ye known
Happy field or mossy cavern
Choicer than the Mermaid Tavern?" JOHN KEATS.

Sir Walter Raleigh. The Historie of the World. London, W. Stansby for W. Burre, 1614.

Sir Walter Raleigh, courtier, queen's favorite, poet and adventurer was the originator of the Friday Street Club which met at the Mermaid Tavern in London's Bread Street (there was another entrance from Friday Street). Among the members of the "club" were Fletcher, Selden, Beaumont, Donne, Coryate, Jonson and Shakespeare. In 1603 when Raleigh was imprisoned by James VI he began to write his *History of the World* which was published two years before Raleigh's final release from the Tower.

Francis Beaumont AND *John Fletcher. Works. London, J. Macock, 1647.*

Beaumont and Fletcher's active collaboration as playwrights spans six years. Their works were extremely popular on the stage though it was 1647 before their plays were published in folio. John Fletcher also worked with Shakespeare in the writing of *Henry VIII* and *Two Noble Kinsmen* as well as collaborating at other times with Philip Massinger and with Samuel Rowley.

Ben. Jonson. Workes. London, W. Stansby, 1616.

This is the first edition of Ben Jonson's plays and masques, published

under the guidance of the poet himself. In 1709 Nicholas Rowe recorded that Shakespeare and Jonson first became friends during the 1598 production of *Every man in his humour* and the volume on display is open at the final page of this play where Shakespeare's name is found among the list of actors together with Heminge and Condell, the friends who were later to be responsible for the publication of Shakespeare's First Folio.

Thomas Coryate. Coryat's crudities hastily gobled up in five moneths travels. London, W. Stansby, 1611.

In his travels throughout Europe Thomas Coryate, a wit and member of the Friday Street Club, visited Venice. There he saw women act "A thing I never saw before and they performed it with as good a grace as ever I saw any masculine actor." It was not until 1660 that a professional actress appeared on the English stage, six years after the theatres reopened after their closure during the Commonwealth period.

Edmund Spenser. The Faerie Queene. London, H.L. for M. Lownes, 1609.

Spenser began writing *The Faerie Queene* while he was a member of the household of the Queen's favorite, the Earl of Leicester, about 1580. Leicester's nephew Sir Philip Sidney became a firm friend of Spenser and it was probably through his influence that Spenser became secretary to the Lord Deputy for Ireland in 1588.

Shakespeare's early poetry was much influenced by the music and imagery of Spenser's verse and a source for part of *Much Ado About Nothing* may be found in Book II of the *Faerie Queene*. Book II which was first published in 1589 also contains the story of King Leyr and his daughters and is a major source for the play of *King Lear*.

Case 4 Sources of Shakespeare's plays and poems. The Tragedies.

William Shakespeare. Comedies, Histories and Tragedies. London, Tho. Cotes for Robert Allot, 1632.

The text of the Second Folio of Shakespeare's works follows that of the first edition with some corrections.

Hector Boece. The Hystory and Croniklis of Scotland. Edinburgh, T. Davidson, 1536.

This work, translated by John Bellenden from the original Latin is Holinshed's source for the story of Macbeth. Shakespeare took his details for the play of *Macbeth* directly from Holinshed.

Thomas Middleton. The Witch. London, 1778.

This play was written about 1609 but was first published by George Steevens after his discovery of a manuscript copy in 1775. The play includes two songs, the titles of which appear in the stage directions of the "witch scenes" in Shakespeare's Macbeth; one of these can be seen from the page at which the Folio on display is open.

Saxo Grammaticus. Historia Danica. Sora, J. Moltken, 1644.

This history of Denmark was first published in 1514 and the story of Hamlet is to be found in Book III. Shakespeare may have read the tale in Belleforest's French translation or learned of it through the lost play, the "Ur-Hamlet", which is believed to have been written by Thomas Kyd and was acted in 1594.

François de Belleforest. Histoire tragiques extraites des oeuvres italiennes de Bandel... Lyons, P. Rollet, 1578.

Shakespeare may have been indebted to this work for plots for some or all of *Romeo and Juliet, Twelfth Night* and *Much Ado About Nothing* although there were contemporary English versions of these. Hamlet's story is translated by Belleforest out of the Danish and may have been read in this version by Shakespeare.

Raphael Holinshed. The Chronicles of Englande, Scotlande and Irelande. London, for T. Harrison, 1577. Volume 1.

These chronicles, written by William Harrison, Hector Boece, Richard Stonyhurst and Edward Campion were gathered together and published by Raphael Holinshed in 1577. A revised edition, without illustrations, appeared in 1587 and it is probably from this second edition that Shakespeare took much of his history for the English History plays, for *Cymbeline, King Lear* and *Macbeth*, although the text is not as closely followed as was North's *Plutarch* for the Roman plays.

Other sources for *King Lear* are found in Spenser's *Faerie Queene*, Sidney's *Arcadia* and an anonymous play called *King Leir* performed in 1594.

William Camden. Britannia. London, G. Bishop, 1590.

Shakespeare may have read this or other of Camden's works on British history for information concerning King Lear although an English version did not appear until that translated by Philemon Holland was published in 1610.

Giovanni Battista Giraldi Cinthio. Hecatommithi. Venetia, D. Imberti, 1593.

The plot for *Othello* although modified by Shakespeare, came from this book. It is also indirectly a source for *Measure for Measure* as George Whetstone took his story *Promos and Cassandra* from Cinthio's novella and retold the tale in his *Heptameron of Civil Discourses* in 1582.

Case 5 The English History Plays.

"This royal throne of King's this sceptred isle" RICHARD II. II 1.

William Shakespeare. Comedies, Histories and Tragedies. The third impression. London, by P.C. 1664.

The third folio is a page for page reprint of the 1632 edition making some corrections and changes to the text. Of the seven plays added to this edition, all of which had appeared in the poet's lifetime, only *Pericles* is now accepted as partly written by Shakespeare. The third folio is considerably more scarce than either the first or second probably on account of the destruction of unsold copies in the Fire of London in 1665.

Raphael Holinshed. The Chronicles of Englande, Scotlande, and Irelande. London, for T. Harison, 1577. Volume 2.

Shakespeare took most of his history for the English history plays from Holinshed, where the story of Sir John Oldcastle, on whom the character of Falstaff is thought to have been modelled, may also be found.

Sir George Buck. The History of Richard III. Manuscript c. 1620.

Sir George Buck. The History of Richard III. London, W. Wilson, 1646.

Sir George Buck, Master of the Revels from 1610 to 1622, wrote this work before 1619 although it was not printed until 1646. The manuscript on display, in the hand of Buck's grand-nephew, is one of the two known manuscripts of the work. The other is in the British Museum. Shakespeare had taken his character of Richard III from Holinshed, who had consulted Sir Thomas More's work of 1513, but Buck, whose ancestors had lost their estates fighting for Richard at Bosworth Field, considered the account to be untrue and libellous. His work is an attempt to correct the history of the king and this defence is the view of Richard III that is generally held today.

Edward Halle. The union of the two noble and illustre Famelies of Lancastre and Yorke. London, R. Grafton, 1550.

It was Halle, rather than Holinshed, that Shakespeare used for the early history plays in which he observes Halle's moral pattern of discord being the result of the overthrow of established order. This discord is resolved by the restoration of peace and established order.

Geoffrey of Monmouth. Britannia. [Paris, J. Badius Ascensius, 1517]

The *Cymbeline* and *King Lear* stories are derived from Geoffrey of Monmouth although Shakespeare's immediate source was Holinshed who had used Geoffrey for the early part of his *Chronicles.*

Sir Henry Wotton. Reliquiae Wottoniae. London, T. Maxey, 1651.

This is the first edition of Wotton's works and contains an account of the burning of the first Globe theatre as a result of a cannon setting fire to the roof in a production of Shakespeare's play *Henry VIII* on June 29th 1613.

Case 6 The Comedies.

"All the world's a stage
And all the men and women merely players." AS YOU LIKE IT. II. 7.

William Shakespeare. Comedies, Histories and Tragedies. The Fourth edition. London, for H. Herringman, E. Brewster and R. Bentley, 1685.

This copy of the fourth folio is one of the largest and finest copies known of any Shakespeare folio. The last of the folio editions, the text is taken from the 1664 edition but has the type reset, whereas the two previous editions had been page for page reprints of the first folio.

Sir Philip Sidney. The Countess of Pembroke's Arcadia. London, H. L. for S. Waterson, 1613.

None of Sidney's works were published before his death from a battle wound at Zutphen in 1586. However, his sonnet sequence *Astrophel and Stella,* published in 1591, must have influenced Shakespeare in the writing of his sonnets. The Gloucester sub plot in *King Lear* and some of the names in *Cymbeline* and *The Winters Tale* may have been taken by Shakespeare from the *Arcadia* although Shakespeare's plays show little regard for the Aristotelian classical unities which Sidney advocated strongly in his *Defense of Poesie,* 1598.

George Turberville. The Noble Art of Venerie. London, T. Purfoot, 1611.

John Manwood. The Laws of the Forest. London, T. Wight & B. Norton, 1598.

Turberville's book, first published in 1575, was the first of its kind on the subject of hunting and the terminology found here and in Manwood's *Laws* together with the Hunting lore and practice explained and demonstrated in these two volumes were widely used in Tudor and Stuart England. Shakespeare's plays *As you like it* and *Loves Labours Lost* both assume a general knowledge of the noble arts of hunting.

Italian and Classical authors were generally available in Elizabethan England both in their original languages and in translations:
Plautus. Comoediae Viginti. Lugduni, S. Gryphium, 1554.

The main source for *A Comedy of Errors* is found in Plautus's *Menaechmi* and *The Taming of the Shrew* owes something of its story to *Mostellaria.*

Baldassare Castiglione. Il Cortegiano. Lyone, G. Romillio, 1562.

The Courtier was translated into English by Thomas Hoby in 1561 and would probably have been read in this version by Shakespeare. From here he may have taken the idea for the verbal duets of Benedick and Beatrice in *Much Ado About Nothing.*

Giovanni Boccaccio. Il Decamerone. Venetia, G. Iolito di Ferrari, 1542.

Shakespeare's debt to Boccaccio came indirectly through translations, but in the *Decameron* are found the sources for parts of the *Merchant of Venice, Alls Well that Ends Well, Troilus and Cressida* and *Two Noble Kinsmen.*

John Gower. De Confessione Amantis. London, T. Berthelette, 1554.

Gower was a contemporary and friend of Chaucer and his work was generally known to the Elizabethans. It provided material for Shakespeare's use in the *Comedy of Errors* and the *Merchant of Venice* while the part of chorus in *Pericles* is taken by Gower himself.

Samuel Purchas. Purchas his pilgrimes. London, W. Stansby, 1625.

This work was a continuation of Richard Haklyt's work *Principall Navigations, Voyages and Discoveries.* In it was published for the first time William Strachey's account, which had previously circulated widely in manuscript, of the shipwreck with Sir George Somers on the islands of the Bermudas in 1609. This shipwreck account formed a basis for Shakespeare's play *The Tempest* about which the poet would also have learned from Jourdan's *A Discovery of the Bermudas,* published in 1610.

Case 7 Poems. Greek and Roman Histories

William Shakespeare. A collection of poems. London for B. Lintott, 1709.

Shakespeare had first published his poems in 1593. *The Rape of Lucrece* and *Venus and Adonis* were very popular in the early seventeenth century, and are more frequently referred to by contemporaries than any of the plays. After the collected edition of 1640, however, the poems suffered neglect in comparison with the plays. The volume on display is a 1709 reprint of the text of the second edition of the poems, published in 1609.

Titus Livius. The Romane Historie. London, Adam Islip, 1600.

The story of Lucrece is told in Livy, also the fable of the belly that Menenius tells in *Coriolanus,* although this fable appears in greater detail in Camden than in either Livy or Plutarch. Philemon Holland, the translator of this edition of Livy was a doctor and schoolmaster in Warwickshire. His translations of Livy, Pliny and other classics were used extensively by Shakespeare's contemporaries.

Ovid. Fastorum libri. Antwerp, Ex officina plantiniana, 1593.

Ovid was a favorite Latin poet of the Elizabethan renaissance and Shakespeare was well acquainted with his works. The *Metamorphoses* either in Latin, or in Golding's translation, was a source for *Venus and Adonis* while the tale *Lucrece* is found in the *Fasti.* There are also numerous references to Ovid in the plays, especially the earlier ones.

Petrarch. Il Petrarcha. Venetia, N. Beuilacqua, 1562.

The Sonnets of Petrarch had a considerable influence on the Elizabethan poets. Wyatt, Spenser and Sidney, as well as Shakespeare, all owe much to the Italian development of the sonnet form.

Geoffrey Chaucer. Works. London, J. Kyngston for Wright, 1561.

The Works of Chaucer were available in many manuscript copies as well as printed versions such as the copy on display but Shakespeare borrowed less than might be expected from them. The Theseus material of *A Midsummer Night's Dream* appears in *The Knights Tale* and the Trojan scenes of *Troilus and Cressida* are taken from *Troylus and Criseyde.*

Homer. Principis Ilias. Venetiis, [J & B Francho] 1537.

Shakespeare was not a scholar of Greek if we are to believe Ben Jonson's comments. However, parts of the works of Homer were generally available in the translations of Arthur Hall (1581) and George Chapman (1598). These Shakespeare must have used for *Troilus and Cressida,* perhaps also consulting the complete French translation of Hugues Salel and Amadis Jamyn (1584, 1597).

Plutarch. Lives of the noble Grecians and Romans, translated by Sir Thomas North. London, T. Vautrollier and J. Wright, 1579.

Sir Thomas North's translation of Jacques Amyot's French version of Plutarch is the major source for the Roman plays of Shakespeare. A comparison of Plutarch's description of Cleopatra's barge with the speech in *Anthony and Cleopatra* Act II scene 2 demonstrates how closely the poet followed North's language. This similarity is also seen throughout *Julius Caesar, Coriolanus* and *Timon of Athens* where Shakespeare does little more than alter North's prose into blank verse.

Marcus Annaeus Lucanus. De bello civile. Lugduni, S. Vincenti, 1538.

The struggles of Pompey and Caesar, referred to in *Julius Caesar,* are the subject of the poem *Pharsalia* which, although unfinished, is the major work of this poet, a contemporary of the Emperor Nero.

Case 8

"Was there ever such stuff as great part of Shakespeare?
Only one must not say so! But what think you?"
George III to Madame D'Arblay. (FANNY BURNEY)

William H. Ireland. Miscellaneous papers of William Shakespeare. London, Cooper and Graham, 1796.

Edmond Malone. An inquiry into the authenticity ... London, H. Baldwin, 1796.

George Chalmers. An apology for the believers in the Shakespeare papers. London, 1797.

These works record one of the most interesting of the many Shakespeare hoaxes. In 1794 William Ireland visited Stratford with his father Samuel and they were shown the places associated with Shakespeare by the antiquary John Jordan. William was an accomplished penman because of his work as a conveyancer's clerk and in 1796 he convinced his father and

others, including George Chalmers, the eminent Shakespeare editor, of the authenticity of some papers he had found in Shakespeare's handwriting. The papers included leases and contracts, letters to Southampton and Anne Hathaway and a profession of faith. After causing considerable public controversy William Ireland finally admitted in 1805 that the papers were forgeries of his own making.

John Payne Collier. Notes and emendations to the text of Shakespeare's plays. London, for the Shakespeare Society, 1852.

N.E.S.A. Hamilton. An inquiry into the manuscript corrections. London, R. Bentley, 1860.

John Payne Collier. Trilogy. Conversations ... on the emendations ... London, T. Richards [ca 1872].

John Payne Collier. Reply to Mr. N.E.S.A. Hamilton. London, Bell and Daldy, 1860.

John Payne Collier was a prominent Shakespearean scholar and editor and in 1852 he produced a copy of the Second Folio annotated and corrected in an Elizabethan hand which he claimed as the prime authority for his own emendations to the plays. The claims were generally accepted until N.E.S.A. Hamilton, of the British Museum, proved the notes to be in Collier's own hand, a fact which Collier was finally forced to acknowledge.

This fraud and the Ireland hoax of fifty years earlier have been the main causes of the extreme caution with which new theories and finds concerning Shakespeare are received by scholars today.

François Marie Arouet de Voltaire. Letters concerning the English nation. London, L. Davis, 1733.

During his years of residence in England Voltaire observed many aspects of English life and custom which he later described in his *Lettres sur les Anglais*. The general view that he conveyed of the English nation, its religions, sciences and social life, was favorable but his comments on Shakespeare and English drama were highly critical. He found particularly offensive the disregard for the classical unities among English dramatists that were strictly adhered to by the French playwrights, Corneille and Racine.

Elizabeth Montagu. Essay on the Writings of Shakespeare. London, J. and H. Hughes, 1770.

Mrs. Montagu, a friend of Samuel Johnson, was outraged by Voltaire's attacks on Shakespeare and wrote a lively defence of his plays, although Johnson pronounced on her book that "there is little real criticism in it."

William Shakespeare. Works, in seven volumes with notes explanatory and critical by Mr. Theobald. London, for A. Bettesworth [and others] 1733.

Lewis Theobald's edition of Shakespeare is among the earliest critical

editions of the plays. In the 18th century were produced many of the important editions of Shakespeare, among them those by Alexander Pope, Samuel Johnson, George Steevens and Edmond Malone, all of which are to be found in the Fisher Collection. Theobald's general comment at the beginning of his preface that "The Attempt to write upon Shakespeare is like going into a large, a spacious and a splendid dome ... a thousand beauties of genius and character like so many gaudy apartments pouring at once upon the eye diffuse and throw themselves out to the mind" is proved true by the many critics, editors and commentators who have succeeded him in the study of all aspects of the plays and poems of William Shakespeare.